

Flying Machine March

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|---|----------------|
| A Whispered Thought, Waltz | Barrett . . 50 |
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| Flying Machine March | Barrett . . 50 |
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| Roseland Waltz | Bartell . . 50 |



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CHICAGO NEW YORK

The Latest Popular Two-step

DIXIE DARLINGS.

TWO STEP.

Moderato.

PERCY WENRICH.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is in the treble, and the bass line is in the bass. The second system starts with a piano (p) dynamic marking. The third system continues the melody and bass line. The fourth system also starts with a piano (p) dynamic marking. The fifth system concludes with a first ending (marked '1') and a second ending (marked '2'). The score is enclosed in a decorative border.

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158 Harrison St. CHICAGO

McKINLEY MUSIC CO.

74 Fifth Avenue
NEW YORK

THE FLYING MACHINE.

MARCH.

By BESSIE BARRETT.

The musical score is written for piano accompaniment in 2/4 time. It consists of four systems of music. The first system is marked *f* (forte) and the second system is marked *p* (piano). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings. The third system features a first and second ending bracket. The fourth system continues the piano accompaniment.

4 2 2 3 2 1 2 3 4 2 2 1 3 1 5 3 4 2 3 1

p-f

2 1 2 3 4 2 2 3 4 2 2 3

1. 2 3 2. 3 2 1

TRIO.

5 3 4 3 1 5 3 4 3 1

5 2 3 1 3 2 1 3 2 3 4 1 2 1

3 2 1 5 3 4 3 1

WALTON PROCESS CHICAGO.

Our Latest Song Success!

Words by
BETH SLATER WHITSON.

BLUE-BEADS.

Music by
LEO FRIEDMAN.

Chorus.

INDIAN LOVE SONG

Ev - 'ry breeze _____ is sigh - ing "Blue-Beads, _____ My pret - ty

Blue-Beads, _____ My pret - ty Blue - Beads;" _____ And my

heart _____ is cry - ing "Blue - Beads, _____ My pret - ty

Blue - Beads;" for love of you. _____ Ev - 'ry _____

The musical score is written in 2/4 time. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). Dynamics include *p* (piano), *p-f* (piano-forte), and *f* (forte). There are first and second endings marked with '1' and '2' at the end of the piece.

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